

# Too Many Post-War Theatres?

## B&L, Mason Deal Held Up by Courts

Transfer of the Academy and Roseland theatres, New Glasgow, Nova Scotia, to the B & L circuit by Norman W. Mason, their operator for many years, has been held up by litigation. Mason sold the theatres in December, 1943, to Joe Leiber

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## Exhibs Hooked In Many Ways

Troubles that go with being an exhibitor these days were revealed to the general public last week by Roly Young, screen critic of the Toronto Globe and Mail. In the past Young has on occasion expressed his columnistic opinion on matters considered

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## Industry Thinkers Weighing Their Chances of Success

The announcement of Paul L. Nathanson and J. Arthur Rank that they had formed a partnership that will lead to the building of theatres in the principal cities of Canada had industry folk counting on their fingers—and running

### FP Toronto Staffs Plan Joint Spree

Toronto theatre employees of Famous Players will hold a collective Christmas party at the Victoria Theatre, Toronto, after show hours on December 16. Managers of Toronto houses will act as hosts.

A committee made up of representative managers is looking after things. Tom Daley, Imperial, is chairman, and the members are Fred Trebilcock, Len Bishop, Charlie Querrie, George Morrell, Morris Doyle and Mort Margolius. Dan Krendell represents head office.

out of fingers. Asked to name the cities, John Davis, managing director of Odeon of Britain, quoted from the press handout, "the principal cities of Canada."

Taking into account Odeon's 100-or-so present theatres in Canada, one industry veteran named 20 cities where Odeon was not well represented or represented at all. Toronto could use five and Montreal six, he estimated, making the number of houses over 30. Odeon is strong in British Columbia, having some 30 houses there.

In 1943 there were 1,269 motion picture theatres in the Dominion—six in Prince Edward

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## Rank's Ad-Pub Hq To Be in Toronto

Toronto will be the headquarters of Canadian publicity for British films, to be created in special offices established by the J. Arthur Rank production interests when the war is over. USA offices will be established in New York.

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## P&G Bought Out By Stevenson

Princess and Strand theatres, Prince George, British Columbia, have been acquired by H. G. Stevenson, Alberta exhibitor, from Prince George Theatres, Limited, which company is owned by Levi Graham, veteran theatre operator, J. C. McKenzie and Hon.

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## Supervision of 16s Said Disorganized

There are almost 50 Ontario towns in which 16 mm. films are shown one or more days each week in fixed locations, many of which are advertised as "theatres" and have local halls under lease. A number of other towns see the small-gauge movies once every two weeks.

A chaotic situation has arisen from the removal of authority over local hall licences from the Theatre Inspection branch of Ontario. Outside of censorship, 16 mm. exhibitors are not required to meet the safety standards stipulated by the Theatre Inspection branch but only those demanded locally.

Theatre safety is a field of its own which reached its present safety level after years of study and experience. Even though 16

(Continued on Page 4)

## UK Pix-For-Kids Policy Here?

Films produced in the Dominion exclusively for children may become a possibility after the war. Mary Field, director of Gaumont-British Instructional Films, recently visited Canada to see what prospect there is of having children's films with a Canadian background made here.

Reporters at the recent press conference announcing the Rank-Nathanson partnership were interested in their possibility and asked John Davis a number of questions about the British plan.

Under a scheme of organized clubs, some 300,000 British children see films made especially for them, every Saturday morning. This program started before the war, was discontinued during the blitz, but has been

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### VIEWS ON

## CANADIAN PRODUCTION

By Stephen Leacock, Jr.

**T**HERE is a character in one of Charles Dickens' novels who, because of partial insanity, could never leave his one pet conversational theme — King Charles The First's head. A modern King Charles' head is at present receiving a good deal of attention from various characters in the motion picture industry . . . it is the question of feature-length production in Canada.

A number of articles have been written about it in re-

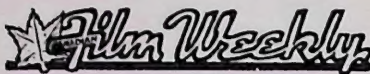
(Continued on Page 2)

# Enter Arsene Lupin

"Phantom Lady," Ella Raines it's the year's T. N. Treat! Available now. Book this hit through EMPIRE-UNIVERSAL.

Mystery fiction's most lovable rogue on the screen at last! When UNIVERSAL'S exciting new heart menace Charles Koryin meets that sensational





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## Canadian Production

(Continued from Page 1)

cent months, some by people who know a lot and others by people who should know better. The general consensus of opinion, however, seems to be against the practicability of large-scale movie production in our country. We have neither the money, the audiences, nor the acting talent to allow us to compete successfully against Hollywood.

Mr. John Grierson's proposal (and it found a strange echo in The Monetary Times article) is that we commission the American industry to make so many films a year for us . . . pay them to make pictures of interest to Canadians. Aside from the fact that that is, in effect, what they are doing now (for we, as other parts of the American audience, are being catered to in Hollywood), Mr. Grierson's suggestion offers but cold comfort to those who wish a well-developed industry of our own to rise upon the foundations of what already exists.

If we are ever to have an industry capable of producing features, we must concentrate upon the things which now admittedly we lack . . . financial backing, audiences, and name talent. The latter is a commodity which we do not possess, and, whenever we have in the past, it has been enticed away from us to display itself elsewhere. Such few full-length pictures as have been filmed in Canada have even had to import Hollywood actors, as in the case of Toby Wing in "King's Plate," and Charles Starrett in "Undercover," to give them prestige and drawing power.

The thing to do here would be to take one of our radio personalities who already is known to the Canadian public and transfer his activities to the picture field, training him in the new art, and building up his reputation through a strenuous newspaper, magazine, and radio publicity campaign.

In this way, we might be able to fashion a number of Canadian cinema stars whose names would guarantee at least a modicum of box-office success. Long-term contracts would probably be the surest means of retaining their services in this country's market.

From the financial point of view, if we have not . . . and likely never could have . . . the money to rival any of the major Hollywood companies, we yet ought to be able to hit upon enough to turn out low-budget films. Quickies . . . if we were reduced to making such . . . can be produced in a week's time, or even less, for as little as five or six thousand dollars. To the writer of this article, for one, it would be better for us to have an industry of quickies than nothing at all. With our rising importance in the other fields of modern endeavour, Canada must not be allowed to remain a pictureless country.

If a few "Angels" would come forward . . . and they needn't be especially disinterested ones either . . . and finance a venture or two into big-time production, or into bigger-time than we have had to date, the results would be beneficial in a number of different ways. A new source of employment would be created for returning veterans of the war; other countries, and the potential tourists which they contain, might learn a little of the wonders of Canada (granted we were able to get foreign distribution), and the demands made upon our national art (now unrewarded and asleep) would be its pathway to maturity and worthwhile achievement.

## Rank's Ad-Pub Hq To Be in Toronto

(Continued from Page 1)

According to John Davis, general manager of Odeon Theatres, Britain, and a director in a number of Rank enterprises, the man who is to head the New York setup has already been selected but no one has been named in Canada as yet.

This news followed that of Rank's intention of creating complete advertising and publicity facilities in Britain, preliminary arrangement for housing having already been completed.

The purpose of the British unit, said Mr. Davis, is to follow the picture right through from conception to release and see that it is accompanied by adequate publicity, photos and stills. This material will be shipped to Canada and the United States for the preparation of press books angled for the particular market and for general distribution in both countries.

In Britain, Rank will have his own printing facilities. This will probably not be the case in Canada and the United States.

It isn't likely that the planned Canadian publicity offices will have any direct association with Odeon. That company will get the publicity service but, if things go as intended now, will have no authority over it.

Publicity offices in North America will do much to remove the greatest handicap British films have had to date—lack of public interest in their stars.

## Exhibits Hooked In Many Ways

(Continued from Page 1)

to be the business of the trade only and outside the scope of his work. In most cases these opinions have been unfavorable. His revelations about the trials of the exhibitor are therefore welcome, since the average citizen seems to think that all you have to do is open the boxoffice and collect the money.

Young wrote a two-star review of a film, then followed it with the following words:

In addition to having to put up with reviews like the above, you'd be surprised what a ride the theatres take from the authorities. For example, the Province collects a license fee from the theatre, and so does the city. That's really good doubling up. The city isn't too bad. It just tells the theatre manager to fork over \$100 a year and lets it go at that. The Province is much more scientific. It works on the theory of proportionate shakedown, a little matter of 25 cents a seat. For a theatre the size of the Imperial, that amounts to about \$850 a year.

However, having paid out nearly a thousand dollars a year for a permit to be a theatre, the poor place isn't out of the woods yet. It has a marquee, out over the sidewalk, and there must be a license for that. The costs \$42.75 a year. Stick around; there are other angles. There's an electric sign hanging over the marquee. The city collects \$20 a year for sign inspection.

When you buy a ticket you pay a sales tax, and because it would be an awkward and expensive to have a Government man there to collect that tax, the theatre is licensed to collect it for the Government. For doing this job for the Government it has to have a license, and it pays \$2 a year for the privilege of doing that bit of the Government's work.

Now, many theatres provide free parking for customers. They hire a vacant lot near by and let you put your car there while you're at the show. That vacant lot immediately becomes a garage in the eyes of the avid tax collector, and the Province collects a \$10 fee annually for a garage license for the vacant lot. Not to be outdone, the city tax man hops in and prints up a city garage license and sells it to the theatre for \$15. It's kind of cold in the winter, so they put up a hut for the attendant. That requires an annual building permit, which is worth a five-spot.

I used to think all those people lined up in front of the movies were customers, but now I see I'm wrong. They are tax collectors!

A fact that might have been added to Roly's story is that neither the Maple Leaf Gardens nor Eaton's Auditorium pay the seat tax, although they are theatres according to the rules of the Theatre Inspection Branch of Ontario. They pay a small daily fee during engagements.

## Fuel Cuts 12.05s

Midnight shows at the Granada Theatre, Barrie, Ontario, were discontinued in mid-November in order to cooperate with the coal conservation orders. The same policy was in effect at this house last year.





## An American Romance

with Brian Donlevy, Ann Richards,  
Walter Abel, John Qualen, Horace  
McNally.

M-G-M 151 Mins.  
ONE OF YEAR'S BIG FILMS WITH  
POWERFUL AND SIGNIFICANT  
STORY; IS TOP-FLIGHT ENTERTAINMENT.

In this distinguished film, M-G-M unveils a unique combination of values which may well herald the pattern and function of many pictures in the post-war era. Before pointing out these attributes, "An American Romance" must be put down as entertainment of great power and inspirational worth, and set off in exquisite Technicolor. Chosen with great care for precise interpretation of the story, and for vital box office punch, is the cast which has Brian Donlevy and Ann Richards in the top roles, with Walter Abel, John Qualen and Horace McNally in close support.

Now, in the matter of pattern and function, this attraction combines entertainment with a wealth of informative material, plus presentation of a vital social issue. What the film conveys in substance is that progress under our way of life depends upon the harmonious relationship of labor and management. There are definite documentary facets to the footage, for example the splendid sequences which show how steel is made.

The story recounts the coming to America of an immigrant, Brian Donlevy, who literally walks from New York to Minnesota, tolls there in the iron mines, marries a pretty Irish girl, has four sons, each named after an American President: rises rapidly in the steel game, and finally becomes an industrial tycoon via manufacture of automobiles featuring multi-suspension motors and steel turret tops.

Now a millionaire, he judges social values only by his own hard fight from rags to riches, and, when his employees want recognition of their trade union, he takes an inflexible stand against it. When he finds himself the only member of the firm's directorate to vote against the union, and finding his own son leads the fight for unionization of the plant, Donlevy retires from the business he founded and goes to live in California.

## The Rainbow

with Natasha Uzhvey, Natalia Alisova  
Artkino 93 Mins.

A WARNING MESSAGE AGAINST  
"SOFT PEACE" TERMS WITH THE  
ENEMY, REALISTICALLY DELIVERED.

Portraying the indomitable spirit of the partisan women in their sacrifices for the ultimate freedom of the civilized world, here is a Russian film with English subtitles that will reach the core of hatred against the Nazi rule and the atrocities for which they have earned infamy.

The story dwells on the ruthless acts of a Nazi captain, G. Klering, in attempting to learn of the hideout of a group of guerrilla fighters whose families are located in a small Ukrainian village under Boche rule.

Highlight of the film is the fiery appeal by Natalia Alisova, as the partisans return to liberate the village, when she stops a group of raving women from killing German prisoners with the warning, "let the Germans see what the future holds in store for them. Those who die now will be getting off easy..."

Accenting character portrayals, the film has been effectively directed and acted.

CAST: Natasha Uzhvey, Natalia Alisova, Elena Tiapkina, Vera Ivashcheva, Anton Dunayevsky, Anna Lisianskaya, G. Klering, Nikolai Bratersky, Vitya Vinogradov, Alik Letichevsky, Emma Pearlstein, Vova Ponomarev.

DIRECTION, Good. PHOTOGRAPHY, Good.

## Vancouver Thieves Get Olympic's \$416

Using a strong charge of nitroglycerine, thieves recently cracked the safe of the Olympic Theatre, Vancouver, British Columbia, and escaped with \$416, two flashlights and a battery lantern. Robert Harrison, janitor, discovered the loss and damage the morning after.

Then comes World War II, and, to be of use—this time in the manufacture of aircraft for Victory, he returns to the company for active duty. It is on this conciliatory note that the picture ends.

King Vidor's masterful direction is in evidence all through the footage.

CAST: Brian Donlevy, Ann Richards, Walter Abel, John Qualen, Horace McNally.

DIRECTION, Aces. PHOTOGRAPHY, Superb.

## The Conspirators

with Hedy Lamarr, Paul Henreid  
Warners 101 Mins.

AN INTRIGUING SPY MELLER,  
SPLENDIDLY CAST, RICHLY PRODUCED; DEFINITELY PULSATING ENTERTAINMENT.

Jack Chertok has spared little in giving Hedy Lamarr a worthwhile production for her first Warner effort. On the other hand, Hedy does well by the producer in breathing glamour into a spy role that adds lustre to the entire offering. However, Paul Henreid will satisfy the femmes as well as the action seekers with his juicy portrayal of a Dutch underground fighter. Jean Negulesco's direction of a script that gives an array of attractive feature names equal opportunity to share acting honors, is interesting, suspenseful, and arresting. There is much that has been injected to give more to a general audience than they may expect. All of the copious situations have been bound by a thrill-provoking musical score.

The film gets under way when Henreid, known as the Flying Dutchman, escapes to neutral Lisbon, Portugal, after committing several acts of sabotage. There he accidentally meets Lamarr at a cafe, and she leads him a merry-go-round until forced to disclose her marriage to Victor Francen. Both she and Francen are also members of the same underground fighters. However, Francen is killed as he attempts to betray his group of conspirators. Affirming their love for each other, Paul vows to meet Hedy again somewhere, sometime, after he completes his present assignment.

CAST: Hedy Lamarr, Paul Henreid, Sydney Greenstreet, Peter Lorre, Victor Francen, Joseph Calleia, Carol Thurston, Vladimir Sokoloff, Edward Ciannelli, Stephen Geray, Kurt Katch, Gregory Gay, Marcel Dalio, George Macready, Doris Lloyd, Louis Mercier, Monte Blue, Billy Roy, David Hoffman, Otto Reichow, Leon Belasco, Frank Reicher.

DIRECTION, Fine. PHOTOGRAPHY, Good.

## Showfolk Pay Tribute To Joe E. Brown

The entertainment world last month paid tribute to Joe E. Brown, on the occasion of the comedian's 44th anniversary in show business, with an all-star, coast-to-coast radio show. Jack Benny, Orson Welles, Hedda Hopper, Rudy Vallee and other notables participated.

## Sweet and Lowdown

with Linda Darnell, Lynn Bari, Jack Oakie, James Cardwell, Benny Goodman and Band.

20th-Fox 75 Mins.  
TOP BILLING OF BENNY GOODMAN AND BAND MAKES THIS ONE TREAT FOR THE BOBBY-SOCK TRADE.

"Sweet and Lowdown" is aimed squarely at the bobby-sock trade. Bearing out this view are the importance given to Benny Goodman and his band and the very nature of the story. The adults who are not addicted to hot rhythms are likely to have a bit of difficulty focussing their interest on what transpires on the screen. However, the loyalty of the younger element will more than make up for any possible defection on the part of the older crowd.

Goodman and his boys are easily the main attraction in the film, which was given plenty of production values by Producer William Le Baron. They well deserve the top billing on marquees. It is they who are primarily responsible for keeping the proceedings lively and on the credit side. They rise to the occasion in the rendition of four Mack Gordon - James Monaco tunes entitled "I'm Making Believe," "Ten Days With Baby," "Chug, Chug, Choo-Choo, Chug," and "Hey Bub! Let's Have a Ball."

James Cardwell, whose first listed role was in "The Sullivans," has the leading male part. He is a poor lad whose trumpet wizardry lands him in Goodman's band. His success and the realization that he is of great value to the band swells his noggin, and he deserts his benefactor and organizes an outfit of his own. Proving a flash in the pan, the ingrate is soon back where he started from. But save your tears. When the end arrives he's back with the Goodman band, contrite and wiser. Vying for the trumpeting lad's favor are Linda Darnell, a sweet young thing, and Lynn Bari, band singer who loses no time trying to take advantage of the romantically inexperienced Cardwell, with the former coming out ahead.

CAST: Benny Goodman and band, Linda Darnell, Lynn Bari, Jack Oakie, James Cardwell, Allyn Joslyn, John Campbell, Roy Benson, Dickie Moore, Buddy Swan, Beverly Hudson, Dorothy Vaughan, George Lessey, Ray Mayer, Billy Dawson, Harry McKim, Robert Emmett Keane, Hope Landin.

DIRECTION, Good. PHOTOGRAPHY, Good.



## Dangerous State Of 16 Mm. Shows

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mm. film is fireproof, any place where so many people are in darkness must have additional fire, exit and panic regulations.

The people who know most about theatre safety no longer have any responsibility in the matter. The Royal Commission finding, during the investigation of the Hamilton hall fire in which seven lost their lives, was that such places of assembly were for the most part out-and-out fire-traps. In an endeavor to keep closer watch over them authority was transferred to local officers. This gave rise to the present situation in which theatre performances take place without the benefit of the Theatre Inspection branch's safety regulations.

Many of the exhibitors decorate the hall with no attempt to get non-inflammable materials. One of these days something serious will happen because neither the exhibitor nor the local authorities are under any compulsion to impose standard theatre safety methods.

Sixteen mm. exhibition should be returned to the authority of the Theatre Inspection branch of Ontario.

## Regal Staff Helps Hospital Phone Fund

The boys at Christie Street military hospital, many of them bed-ridden and fated to remain that way for a long time, must put in a nickel each time they want to use the phone — and phoning is their easiest means of communication. They don't have many nickels.

The girls and boys in the Regal exchange put up a box for gift nickels to the wounded and exhibitors are helping to fill it.

## VOCALITE SCREENS

Five times more sound permeability.

One-third more light.

Vocalite Sound Screen is the result of a series of intensive and costly experiments which have resulted in the production of the finest sound screen made. Flexible plastic coated, flameproof.

**PERKINS ELECTRIC**  
COMPANY LIMITED  
277 VICTORIA STREET TORONTO 2027 BLUERY STREET MONTREAL



## Odeon, Shmodeon, Etc.

At the press conference for the announcement of the Rank-Odeon deal Paul Nathanson explained that he had been thumbing through the dictionary looking for a name to tag on his projected circuit. He found "Odeon" and was surprised later to discover that there was a circuit by that name in Britain.

I recall that at the time the formation of that circuit was announced, there was a bit of a mystery for a few days as to who might be behind it. The most natural thing to do was to link it with Odeon of Britain. This proved to be an error, of course. Time plays funny tricks. The error of a few years ago became truth a few days ago.

According to Funk & Wagnall's dictionary, Odeon means (1) "in ancient Greece a roofed theatre in which trial performances and musical contests were held" and (2) "Rarely in modern usage, a theatre or music-hall."

Odeon and odeum are the same thing, states the Columbia Encyclopedia, and "The earliest important odeum, the one which established the type, was built at Athens about 445 B.C. by Pericles."

In Britain most of the theatres which belong to that circuit are named Odeon, a policy which will be followed in Canada when the Rank-Nathanson houses are built. They are distinctive architecturally from other British theatres.

Here again time plays funny tricks. Perhaps, because of their ubiquity, Odeon will no longer be "Rarely in modern usage, a theatre or music-hall" but will take its place in modern language and mean exactly what it did thousands of years ago. Also, with architectural distinction, Rank and Nathanson may steal the palm from Pericles by establishing a type of theatre.

It would seem that Odeon Theatre, a name that may become common in Canada, is a tautology. "Tautology," according to Funk & Wagnall's, means—

Tohellwithitandwhocares? Look it up yourself. I've filled my space.

\* \* \*

## The Old Man With the Whispers

Harking back to the Davis-Nathanson press conference—as I wasn't going to—some of us were slapped into the sudden realization that we live in a private world. J. Arthur Rank is a name which has occupied much of our trade conversation. When the official announcement was made about the partnership, Ken McTaggart of the Globe and Mail queried mildly, "Who is this man Rank?" The trade folk present were shocked into momentary silence. The next reaction was that Ken was right and we felt a bit foolish. Then Miss Alec Gibb of the Star asked the same question. John Davis cleared the air with his explanation . . . Ralph Dale is coaching a kids' hockey team again this year, of which his and Alf Piggins son are members. It's for the Kinsmen's Club. Last year Ralph's team made the finals . . . Charlie Mavety bagged three bears and a deer on his hunting trip—with four shots. I wouldn't like to shoot it out with that guy . . . They're playing "Since You Went Away" at the Elgin, Ottawa, and folks keep calling up to ask if "Going My Way," "Since You've Been Away," "When Are You Coming Back" and so on is still playing . . . The stag for Murray Swelgman of Inter-Theatres was a real mid-night revel, since it started at 12 and went right on until almost dawn. Curly Posen turned out to be some impresario and exhibitor. Incidentally, the staff of the Taylor enterprises, presented Murray and his bride-to-be with a gift, as did the chief. They were married last week.

\* \* \*

## Cop Story

A new cop was escorted to his first beat by a sergeant, who pointed to a red light in the distance. "Your beat," he explained, "is from here to that red light."

Three weeks later the cop returned to the station. "Where have you been?" the sergeant hollered.

"Edmonton," the cop answered. "That red light was on the back of a moving truck."

## May Make Juve Pix in Canada

(Continued from Page 1)

scheduled again since 1942.

To get the juvenile audience a club system is used. The children become members of a club, wear its badges, sing a club song and take part in various outside activities of which the film program is the central object. This system is currently sponsored by J. Arthur Rank. The proceeds go to the future production of exclusively juvenile films.

The ideals of honesty, kindness, courage, friendliness, etc., are depicted in cinematic story form. The children react favorably with this form of presentation.

Scripts are okayed by an advisory council representing all British groups interested in juvenile education. Groups which contribute to this council are the Ministry of Education, Home Office, National Union of Teachers, Association of Educational Authorities, Association of Boys' Clubs including the Scouts, Association of Girls' Clubs, Parents' Groups, Women's Institutes, Townswomen's Guilds, the BBC and the Library Association.

Rank farms out the juvenile entertainment films to various independent producers.

Mary Field is now working on a plan to provide films for children, produced in all the British Dominions and in European countries. This plan is designed to have films showing British children something of the lives of boys and girls in other lands; to give them a global human kinship. To this end Miss Field has already made contacts in Australia, New Zealand, Norway, Sweden, Czechoslovakia and other European countries. She believes producers in other countries will, in time, turn out product which Britain can use and is examining the possibility of an international children's film league.

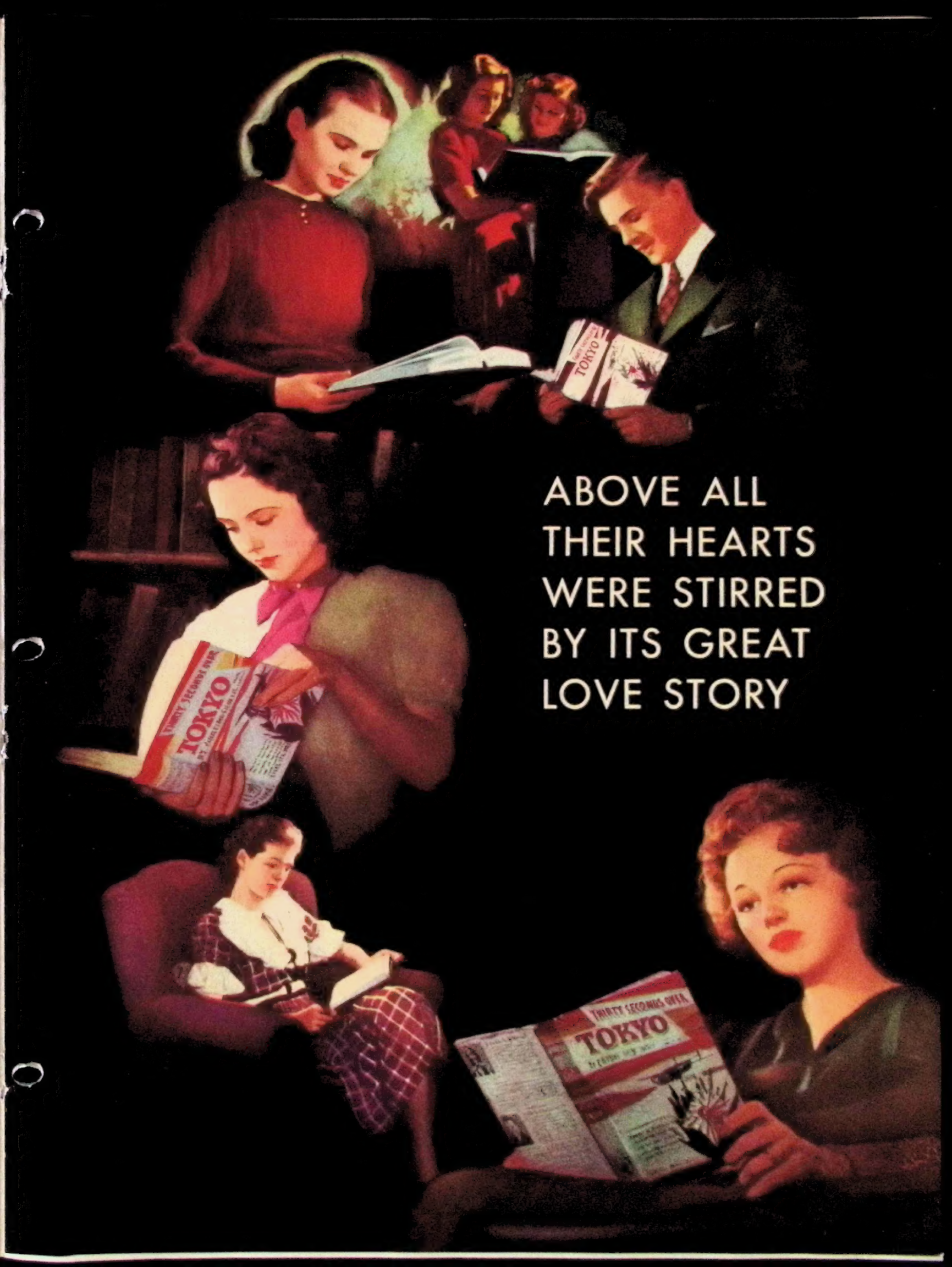
Miss Field hopes to produce two-hour programs for 52 weeks annually within the next five years, but does not believe that she will be able to make more than an hour's running time for the first year or so.

## J. W. Hicks of Para FP Can'd'n Director

John W. Hicks Jr., president of Paramount International Films, Inc., was elected to the board of Famous Players Canadian Corporation at a meeting of the directors last week in Toronto.

He replaces Stanton Griffis, now commissioner for the USA Red Cross in the Pacific area, residing in Hawaii.





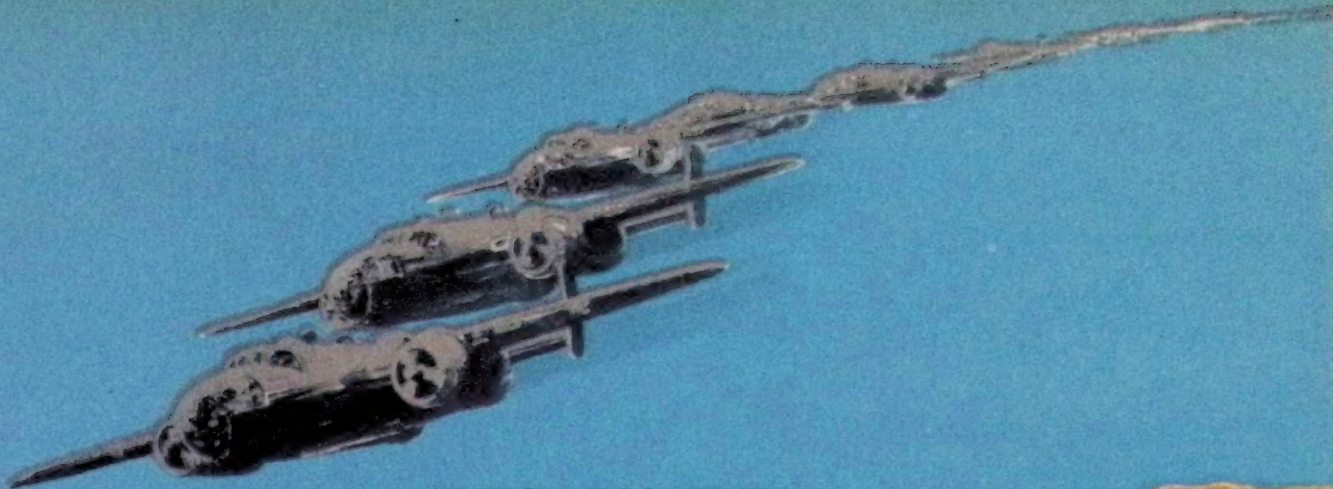
ABOVE ALL  
THEIR HEARTS  
WERE STIRRED  
BY ITS GREAT  
LOVE STORY



Twenty years after "THE BIG PARADE"  
M-G-M celebrates its anniversary  
with a picture that tops it for thrills,  
romance and scenic magnitude.

# THIRTY SECONDS OVER TOKYO





## EYES ON THE N. Y. CAPITOL!

Watch the brilliant World  
Premiere engagement.  
The cheering throngs, the  
shattered records are  
tribute indeed to M-G-M's  
great motion picture and  
prophecy of things to come  
to your box-office.



**VAN JOHNSON**  
as  
**TED LAWSON**

Says Van Johnson:  
"How come you're so cute?"

Says his bride (Phyllis Thaxter):  
"I had to be—to get such a  
good-looking fellow."

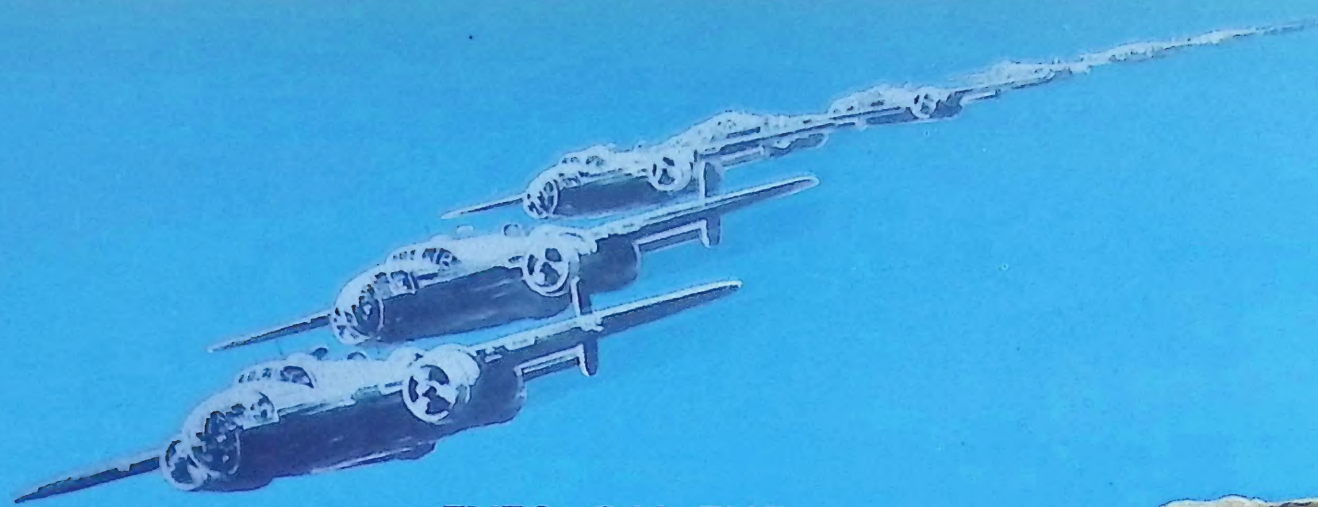
"BONDS BUY BOMBS!  
SOCK 'EM WITH THE 6th!"



Twenty years after "THE BIG PARADE"  
M-G-M celebrates its anniversary  
with a picture that tops it for thrills,  
romance and scenic magnitude.

# THIRTY SECONDS OVER TOKYO





## EYES ON THE N. Y. CAPITOL!

Watch the brilliant World  
Premiere engagement.  
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prophecy of things to come  
to your box-office.



## "HER MAN TOOK OFF FROM SHANGRI-LA..."

Ted and Ellen had been to a dance  
the night before—excited and gay,  
as if they knew the parting would  
be soon.

And they had whispered the re-  
frain of a song to each other . . . "I  
love you, I love you, I love you."

Then, next morning, the word  
came that he was to take off—with  
the others—on the most hazardous  
mission of the war.

SPENCER TRACY  
as  
LIEUTENANT COLONEL  
JAMES H. DOOLITTLE

VAN JOHNSON  
as  
TED LAWSON

Says Van Johnson:  
"How come you're so cute?"

Says his bride (Phyllis Thaxter):  
"I had to be—to get such a  
good-looking fellow."

ROBERT WALKER  
as  
DAVID THATCHER





Spencer  
Tracy's  
Greatest  
Role!

★  
M-G-M's GREAT MOTION PICTURE  
**THIRTY SECONDS  
OVER TOKYO**

A MERVYN LEROY PRODUCTION

with

**VAN JOHNSON**

**ROBERT WALKER**

PHYLLIS THAXTER • TIM MURDOCK

SCOTT McKAY • GORDON McDONALD

DON DEFORE • ROBERT MITCHUM

JOHN R. REILLY • HORACE McNALLY

and

**SPENCER TRACY**

as

**LIEUTENANT COLONEL JAMES H. DOOLITTLE**

SCREEN PLAY BY DALTON TRUMBO

BASED ON THE BOOK AND COLLIER'S STORY BY CAPTAIN TED W. LAWSON AND ROBERT CONSIDINE

A METRO-GOLDWYN-MAYER PICTURE

DIRECTED BY MERVYN LEROY • PRODUCED BY SAM ZIMBALIST





## B&L, Mason Deal Held Up by Courts

(Continued from Page 1)

and Mitchell Bernstein, who run out of 14 houses, for \$75,000. The B & L Canadian-USA circuit. If the sale is upheld in court operation will be retroactive to the date of purchase.

The stockholders objected to this deal on the grounds that they would not share it equally but Mason, representing the controlling voting interest in the company as it existed then, went through with it.

The directors are D. Clarence Miller, Bertram Godden, H. B. McCulloch, Frank Sobey, Thomas Foster, George White and others and the enterprise is known as the Roseland Theatre Company. Lying in the treasury was an amount of voting stock not issued. This the directors sold to Sobey, with Mason dissenting, and thus control was removed from the latter.

The hearing took two days in court and the decision was reserved.

Mason, former mayor, is extremely popular in New Glasgow. He has spent 62 of his 81 years in the Maritimes. Prior to settling there he was an actor.

## Republic to Make 'Brazil' Sequel

As a sequel to Republic's current hit, "Brazil," a new top-budget musical titled "Rio," has been inserted into the company's 1945 release schedule. Joseph Santley, who directed "Brazil" and Tito Guizar, who starred in it, are slated for "Rio."

## Mono Plans Three 'East Side Kids'

Three new East Side Kids vehicles have been set by Monogram to be completed by April 1. The stories are "Pitch Dark," "East Side Adventure," and an untitled story. Leo Gorcey, Huntz Hall, Gabriel Dell and Billy Benedict will star as the little toughies.

## Aussie Troops Saw USA Films Gratis

Since the outbreak of war in 1939, Australian troops have seen 19,104 motion pictures programs supplied gratis by USA film distributors, according to F. MacNeill Ackland, chairman of the Motion Picture Distributors Association of Australia. In addition to this free screen entertainment for the Australian Armed Forces on the mainland, a regular supply of pre-release films were shown to Aussie fighters in New Guinea and northern countries.

## Can Canada Support Post-War Houses?

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Island, 63 in Nova Scotia, 41 in New Brunswick, 222 in Quebec, 412 in Ontario, 115 in Manitoba, 155 in Saskatchewan, 131 in Alberta, and 124 in British Columbia. Also in the main part of the Canadian industry is the Newfoundland field, which contains about 25 theatres that are part of the St. John exchange territory.

City theatre statistics are: Halifax, 9; Sydney, 5; St. John, 6; Moncton, 4; Montreal, 71; Quebec, 11; Toronto, 110; Hamilton, 21; Ottawa, 15; London, 8; Windsor, 8; Brantford, 4; Kingston, 5; Winnipeg, 41; Regina, 6; Saskatoon, 6; Edmonton, 11; Calgary, 11; Vancouver, 42; New Westminster, 5; Trail, 3; Victoria, 6.

### Potential Patronage

If present and recent announcement of post-war theatre building were made seriously, it is estimated that about 50 new theatres will arise. Can Canada support them from the steadily increasing boxoffice receipts or will these new theatres cause a decline in the business of other theatres?

In 1943 Canada, with a population of 10,376,786, had 1,269 theatres with a total seating capacity of 709,082.

In 1943 the United States, with a population of 122,775,046, had 20,777 theatres with a total seating capacity of 12,599,414.

In the United States there is a theatre for every 8,000 persons and the figure is roughly the same in Canada. Canada has one theatre seat for every 14 persons and the USA one for every 12.

The rise in admissions and boxoffice receipts is shown in the following table:

	Admissions	Seats
1939	138,497,043	658,174
1940	152,137,277	676,652
1943	205,826,197	709,082

	Receipts	Theatres
1939	\$34,010,115	1,186
1940	\$37,858,955	1,232
1943	\$52,567,989	1,269

Receipts are after the amusement tax has been deducted. The 1939 figure was the highest since 1931. There were 86 more theatres in 1943 than there were in 1939 and an increase of 50,908 seats from that year until 1939. But in those five years boxoffice receipts increased by \$18,557,784.

If no depression follows the war it is safe to conclude that present receipts will maintain their level. The return of war workers to lesser-paying tasks may have some effect but the return to our domestic life of almost 500,000 men and women in

the armed services may balance it.

An increased number of theatres may cause a reduction in the receipts of individual houses but smaller post-war income and other taxes may leave the theatre operator safe economically.

It is easily possible that Canada, the population of which has not increased by much in the last decade, can support the theatre projects of Odeon, Famous Players, Twentieth Century Theatres and those of smaller circuits and Independents.

### Straight Exhib Deal

According to the Rank-Nathanson announcement, made through Paul L. Nathanson and John Davis, "they have entered into a partnership for the mutual operation in Canada of General Theatre Corporation Limited. This company controls among other motion picture assets, Odeon Theatres of Canada Limited, which operates approximately 100 motion picture theatres in Canada."

Canadian Film Weekly asked Paul Nathanson whether the phrase "other motion picture assets" applied to any of his distribution interests. He answered that it did not, referring only to smaller companies that come under the banner of Odeon. The deal, he said, was strictly an exhibition one. In answer to another question, he said that the partnership was on an equal basis, implying that "mutual operation" means mutual ownership.

John Davis elaborated on the statement that "Both companies will continue to be Canadian enterprises under Canadian management" by explaining to Canadian Film Weekly that Paul Nathanson and his associates would retain completely the administration of Odeon. However, John Davis and other Rank men will join the board of directors. Davis will not, as reported elsewhere, return here for an indefinite stay.

### British Pictures

The announcement said that "The arrangement made between Mr. Nathanson and Mr. Rank will extend and facilitate the distribution and exhibition of British pictures in Canada whether produced by Mr. Rank's group or otherwise."

Canadian Film Weekly asked John Davis whether British films would get preferred playing time in the post-war theatres referred to in the announcement. He pointed out the tremendous increase in the technique and appeal of British films and pro-

## P&G Bought Out By Stevenson

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Harry G. Perry. Amount involved in the transaction was not revealed.

Both are six-day houses, with a combined seating capacity of 900. Prince George has a population of over 2,000.

Graham, who will transfer his interests to running a lodge, entered the business in 1907, locating permanently in Prince George in 1914. In 1921 he acquired the Rex.

Stevenson operates theatres in Edson and Lacombe, Alberta. He was founder and president of the Independent Theatre Exhibitors Organization of Alberta and is a director of the National Council of Independents. His home, at present Lacombe, will be Prince George.

## New Ottawa House Planned After War

Site for the construction of a post-war 1,200 seat theatre has been purchased by the Nelson Amusement Company, an association of Ottawa business men. It is to be located on the north side of Rideau street, between King and Nelson.

phesied that they would win their way into theatres. They would have to stand up in entertainment value and boxoffice appeal before they would be given preference.

Paul Nathanson stated that Hollywood was able to maintain a great output of big budget films because of the tremendous sources of revenue it had through the universal exhibition of films made there. As British films grew in popularity they would bring more money into production and provide British film makers with an equal opportunity.

Although British films would continue to be distributed through present Canadian channels, a publicity office would be opened in Canada to make the public aware of the players and the quality of the product.

Representatives of the daily press were interested in juvenile films, the exchange of pictures between Rank and Soviet Russia, church films and the possibility of television in the projected theatres. Paul Nathanson said that although the future of television was still uncertain and the CBC had authority over it in Canada, every possible preparation would be made for it.

Nathanson and Davis answered the questions put to them from all sides with frankness and clarity.





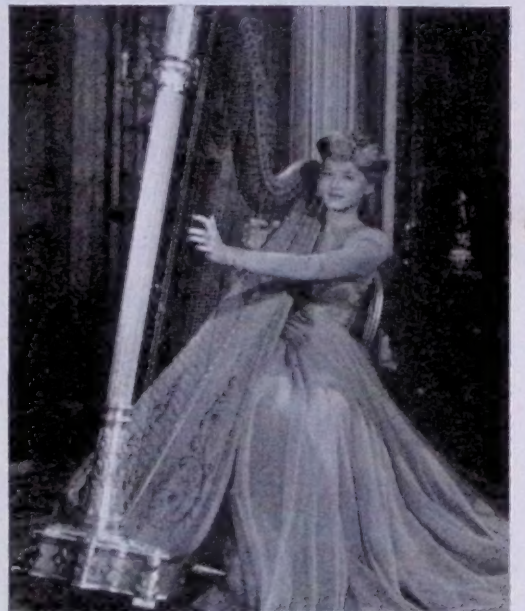
### **An Engrossing Thriller is Paramount's 'The Man in Half Moon Street'**

PARAMOUNT'S "the Man in Half Moon Street" is a straight chunk of thrills and mystery along horror lines. It has an ingenious theme that is worked out with a minor amount of tumult. The suspense is there, just the same, mounting steadily.

Nils Asther plays the part of a doctor who, through gland operations, remains at the age of 35 for three generations, finding it necessary to pose as his own son and grandson. For the means of carrying on these periodic transfers of youth he must do away with others. He begins to hope that he will live forever—particularly after falling in love with a young girl played by Helen Walker.

The girl's father becomes suspicious and introduces the matter to Scotland Yard. The question is settled when the bobbies win a chase with the doctor before he can give himself another dose of borrowed life.

The film has Dr. Jekyll-Mr. Hyde elements about it. It is excellent fare for lovers of that sort of thing.





## Massey Hall Will Move After War

The finest of projection equipment will be installed in the auditorium which is being planned now for post-war erection to replace Toronto's Massey Hall, built in 1894 and growing more difficult to maintain in a good state of repair each year.

Thirty-two hundred or more seats will be the capacity of the proposed hall, which will be paid for by public subscription. It will be located on Bloor, between Avenue Road and Spadina Road, if possible. A number of sites are under consideration.

The auditorium will be more than just a place of entertainment. It is likely that the Toronto Conservatory of Music will move to the same site. Location of the buildings will be determined by nearness of the music department of Toronto University, since students must move between it and the Conservatory in ten minutes between lectures.

The architects are Mathers and Haldenby, Toronto.

The Bloor-Yonge area has become quite a busy entertainment spot since the Promenade symphony concerts began several years ago in Varsity Stadium. These have attracted as many as 5,000 persons during the summer. The only first-run movie theatre for a mile to the east or west is the Uptown, which is at Yonge and Bloor streets.

## Al Ritchie Ill

Al Ritchie, manager of the Alhambra, Toronto, is in the hospital. He was stricken last week.

## British House Sees Three NFB Shorts

More than 150 members of both British Houses of Parliament recently saw a special screening of three "World in Action" documentaries produced by the National Film Board. The shorts are "Global Air Routes," "Fortress Japan" and "Russia's Foreign Policy." Minister of Aircraft Production Sir Stafford Cripps introduced Stuart Legg, producer of "World in Action," to the assembled members before the screening.

## Plan Two Post-War Verdun, P.Q. Houses

Post-war construction of two new theatres in Verdun, Quebec, is being contemplated. S. J. Dunning of Fifth Avenue Theatre Corporation and Consolidated Theatres have both chosen sites in the city. Costs have not been announced.



That recent blast at Hollywood stars cutting their playing time on the war fronts didn't win much support from soldiers generally, although it appeared in an army newspaper. Paulette Goddard, for instance, mails 23,000 pinup photos monthly to meet overseas requests. . . . Cara Williams has had feature roles in films but won't be satisfied until she's a star. Asked by a reporter to name her favorite star, she said "Cara Williams." Refreshing honesty. . . . Michael Curtiz will direct "The Life of Will Rogers," a film that many are anxious to see. No doubt it will enjoy greater success than "Mark Twain," a grand picture which did only fair at the box-office. Rogers and his wit are still alive in the memory of most persons.

Do you remember the hit film of two years ago, "Sergeant York?" It was about Alvin York, the soldier who killed and captured more Germans than any other in 1914-18.

In Nova Scotia there is a community called New Germany. The theatre there is operated by a man named Alvan Yorke.

Being a lover of prose I must admire the manner in which Dr. Willard Brewing of St. George's United Church, Toronto, joined his praise of two films with religious themes, "The Great Dr. Handel" and "Going My Way." Said Dr. Brewing: "One is the song of the angels in the hills, the other the echoing song of street urchins. Handel would have exulted to have Bing Crosby's boys' choir under his baton for an hour." . . . Hollywood guide: "That man standing there is the fellow who used to put his right hand in the lion's mouth in animal films." Sightseer:

"What's his name?" Guide: "Lefty" Manager of the Imperial Theatre, Canada's largest, is named Tom Daley. He recently played "Arsenic and Old Lace." One of the opening scenes is in a graveyard and there is a tombstone bearing his name. He's been getting jocular condolences ever since.

Censorship of movies is becoming increasingly controversial, some newspapers contending that there should be one board with common standards for all Canada, instead of one in each province.

There are those who think that signs outside of a theatre should explain that certain films are not juvenile fare. Opponents of that idea point out that it is the surest way to accomplish the reverse of what is intended.

Years ago a theatre man whose business was bad, no matter how good the film, got an idea. He pasted signs about the next attraction all over town. And right across the centre of a scene on the sign he pasted a white strip. Everyone got the idea that the censors had ruled that the film had something too provocative for the public to see.

The theatre was crowded that week.

The CBC, which controls television in Canada, intends building an experimental station in Montreal. . . . Gracie Fields, 47, told an interviewer the other day: "Nothin' fancy about me. I'm just like anyone else. Can't even sing as good as some. Just a little louder." British producers didn't think she would be a movie attraction, so for her first picture they offered her a percentage instead of a salary and she got rich overnight.

## B.C. Lady Manager Forsees Changes

Increased theatre comforts featuring sliding seats, improved ventilation and smooth surface floors were predicted by Miss Amy Scriven, manager of the Stanley, Vancouver, in a recent address to the local Lady Laurier Club.

Miss Scriven believes women might demand juvenile theatres and that theatres will become amusement centres with snack bars and dance halls.

## Canuck Producers Seek Star Talent

Prospect of post-war Canadian film production on a large scale by International Film Artists, Ltd., of Vancouver, British Columbia, is seen in the Hollywood report of offers being made to film players by the company. Marc Lawrence received an offer from Robert Riteout, vice president of International, to act in three pictures. Lawrence was also told he would be given a chance to direct.

## Appeal Granted In Mont'l Case

The court of Appeal, Montreal, last week reversed judgment of the Superior Court and declared that the United Amusement Corporation, Limited, George Ganetakos, general manager, John Ganetakos booking agent, and Larry Stephens, manager of the Snowden Theatre, were innocent of violating an interim injunction issued from the Superior Court which restrained the parties named from giving to the Snowden Theatre priority rights over Kent Theatre in exhibiting certain photoplays.

After the order of injunction was issued, a poster placed in the lobby of the Snowden theatre announced that the photoplay Princess O'Rourke would be the "next attraction" at that place of entertainment. Kent theatre claimed priority right to exhibit the picture and last April 3 Mr. Justice Louis Cousineau delivered judgment in the Superior Court holding that the advertisement of the Princess O'Rourke picture was in contempt of the interim injunction and ordering that a rule nisi issue summoning the United Amusement Corporation, George Ganetakos, John Ganetakos and Larry Stephens to appear before the court and show cause why they should not be penalized for breach of the interim injunction.

In maintaining appeal from this judgment, Mr. Justice J. L. St. Jacques said the appellate judges were unanimous in the opinion that no violation of the order of injunction was committed by advertising Princess O'Rourke as the Snowden's "next attraction," notwithstanding the fact that the Kent Theatre had prior right to exhibit the picture. The advertisement, His Lordship pointed out, expressed an "intention" to make the said picture the "next attraction," and intention or menace was not an actual breach of the order of injunction. The breach would be committed only if and when the intention was actually carried into effect, Judge St. Jacques concluded. Accordingly, the appeal was maintained, with costs, and Kent Theatre's petition for a penalty against appellants was dismissed.

Henry Chauvin, K.C., and Jean Martineau, K.C., appeared for appellants.

## Sonja Henie to Make 'Countess' for Int'l

Sonja Henie will dance and skate in her second International film, "Countess of Monte Cristo," slated for early Spring production. William Goetz announced the skating star signed a new contract with the company.



**HURRY YOUR COPY**

***In***  
***Preparation:***

***CHRISTMAS***  
***EDITION***

***Canadian***  
***Film***  
***Weekly***